

# Clementi's

Introduction to the Art of playing  
on the

## *Clavichord*

Containing the Elements of Music;

Preliminary notions on Fingering with Examples;

and

Fifty fingered Lessons.

In the major and minor keys mostly in use, by  
Composers of the first rank, Ancient and Modern:

To which are prefixed short Preludes by the

## Author.

Ent.<sup>d</sup> at Sta. Hall.

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*S O N A T I N A S*

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CLEMENTI'S Six Progressive fingered SONATINAS.

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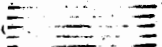
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# Clementi's

## Introduction to the Art of playing on the Piano Forte.

### P R E L I M I N A R I E S .

All musical sounds are expressed by certain characters, called notes, which are named from the first seven letters of the alphabet: A, B, C, D, E, F, G.

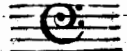
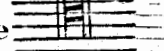
A Stave  contains five lines, and four spaces: the lowest line is called the first.

The notes are placed on the lines, or spaces; above, or under the stave; and the additional, called LEDGER lines  are for the higher and lower notes.


### C L E F S .

In order to determine the PITCH of musical notes, certain signs, called CLEFS or CLIFFS have been invented, which are set at the beginning of the staves.

There are five in general use.

The Bass clef, on the 4<sup>th</sup> line  The Tenor clef on the 4<sup>th</sup> line 

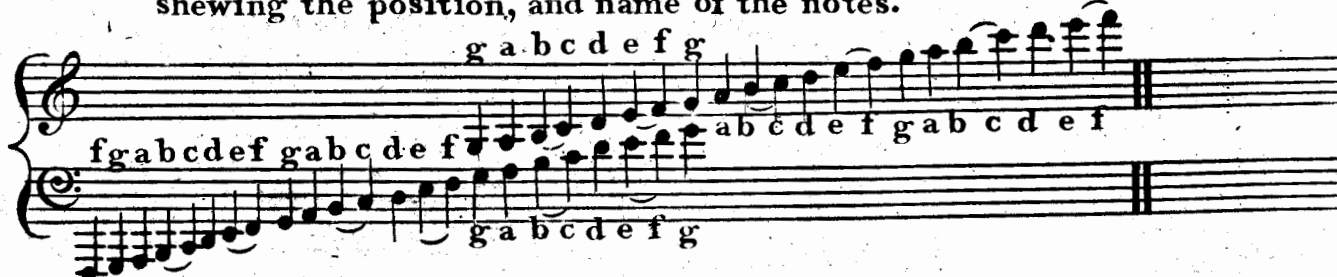
The Counter-tenor clef on the 3<sup>d</sup> line  The Soprano clef on the 1<sup>st</sup> line 


And the Treble clef on the 2<sup>d</sup> line 

The Treble and Bass clefs are chiefly used for the Piano Forte.

### The Scale, or Gamut;

shewing the position, and name of the notes.



Let the PUPIL now strike the notes on the instrument; taking notice, that the first LONG key, on the left hand, serves for the first F; the second LONG key for G; the third for A; and so on: making no other use, at present, of the SHORT keys, than as GUIDES to direct the eye; by observing, that between B and C, and between E and F, there are, no SHORT keys; which places in the scale are distinguished thus .

### Remark on the foregoing Scale.

The first EIGHT NOTES in the treble-stave from G to G, are the SAME as the corresponding EIGHT NOTES, perpendicularly under them in the bass-stave, both in NAME and SOUND; they are played, therefore, on the SAME keys.

As a help to memory; let the Pupil contemplate the notes, SEPARATELY, on the lines, and spaces; beginning by the FIVE lines.

The first row shows a scale from G to G. The Bass staff notes are G, A, B, C, D, E, F, G. The Treble staff notes are G, A, B, C, D, E, F, G. The second row shows a scale from F to F. The Bass staff notes are F, G, A, B, C, D, E, F. The Treble staff notes are F, G, A, B, C, D, E, F.

### Exercise for treble notes:

A single Treble staff containing a scale from G to G, with notes G, A, B, C, D, E, F, G.


### Exercise for bass notes:

A single Bass staff containing a scale from F to F, with notes F, G, A, B, C, D, E, F.

N.B. Let the Pupil FIRST be familiarized with the notes, by READILY naming them; and then find them out as READILY on the instrument.

### Intervals:

AN INTERVAL is the distance, or difference between two sounds in point of GRAVITY OR ACUTENESS.

The least of our INTERVALS is called a semitone, or half-tone: it is the INTERVAL, in the NATURAL scale, between E and F; and between B and C. Ex: 

The REGULAR progression of the OTHER notes in the NATURAL, which is also called DIATONIC scale, is by an INTERVAL of two semitones or a whole tone.

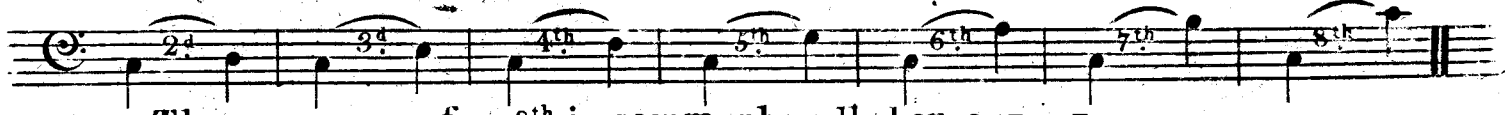
### Example of the NATURAL\* or DIATONIC scale.

A single Bass staff showing the intervals between notes: C-D (whole tone), D-E (whole tone), E-F (semi-tone), F-G (whole tone), G-A (whole tone), A-B (whole tone), B-C (semi-tone).

The INTERVAL between C and D, between D and E, or between any two CONTIGUOUS notes, in the scale, is called a SECOND: the INTERVAL between C and E, or between D and F, &c: is called a third; and so on.

\* NATURAL: from the FACILITY with which it is sung; and DIATONIC, as it proceeds chiefly by TONES.

### Example of INTERVALS



The INTERVAL of an 8<sup>th</sup> is commonly called an OCTAVE.

N.B. The nature, and name of the INTERVALS remain the same, whether the single notes be played SUCCESSIVELY, or whether two, or more, be struck TOGETHER; the former is properly called MELODY; and the latter, HARMONY.

Example of the latter. —



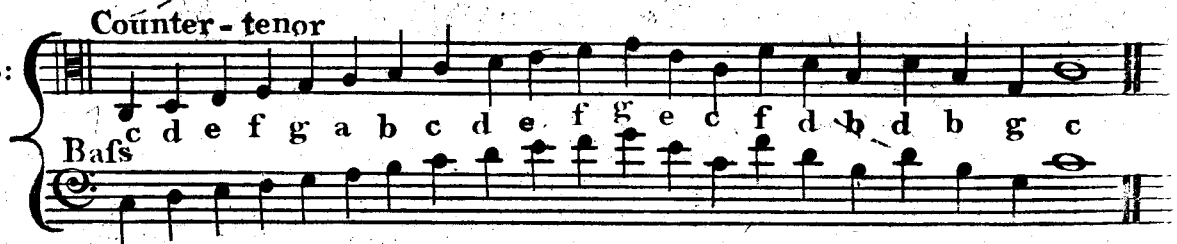
The notes thus taken TOGETHER are also called CHORDS; the succession of which, played from certain figures set over a bass, according to a system of rules, is denominated THOROUGH-BASS.

### Tenor, Counter-tenor, and Soprano clefs explained.

The notes written thus:  
are played as if written thus:



when written thus:  
are played thus:

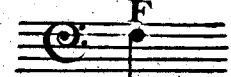


when written thus:  
are played thus:

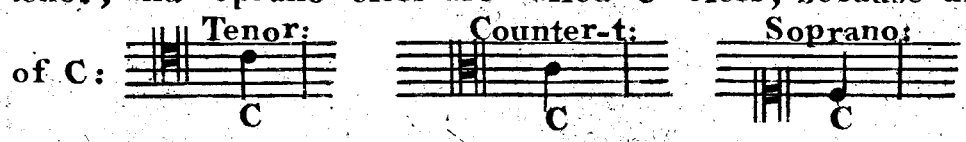


By which it is evident, that the Tenor-notes must be played one fifth HIGHER than the Bass-notes: the Counter-tenor notes, one seventh HIGHER than the Bass-notes: and the Soprano-notes, one third LOWER than the Treble-notes.

It is now proper to take notice, that the bass-clef is also called the F-clef, as

it indicates by its position where the note F lies:  the tenor, counter-

-tenor, and soprano-clefs are called C-clefs, because they determine the place

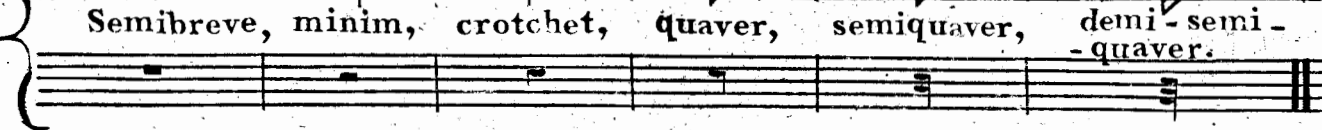


and the treble-clef is

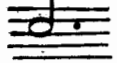


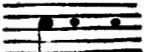
called the G-clef, being placed on the line where G is found


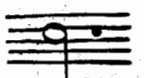

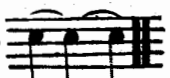
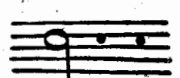



## Figure, Length, and relative Value of Notes; with their respective Rests.


Notes	
	Semibreve, minim, crotchet, quaver, semiquaver, demi-semi-
Rests	
	-quaver.

One Semibreve		is equal in length of time to
2 Minims		which are equal to
4 Crotchets		which are equal to
8 Quavers		which are equal to
16 semi-quavers		which are equal to
32 demi-semi-quavers		

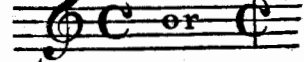
A **DOT** after a note, or rest, makes the note or rest half as long again. Ex:  is equal to a minim and a crotchet; or to three crotchets, and so on:  is equal to  and so on: by which it is evident, that the **DOT** to a minim is equal to a crotchet; and the **DOT** to a crotchet is equal to a quaver; &c: When a second dot is added to the first, the second dot is considered as the half of the first; therefore a double-dotted Crotchet, thus  is equal to a crotchet, quaver, and semiquaver; or to seven semi-quavers.

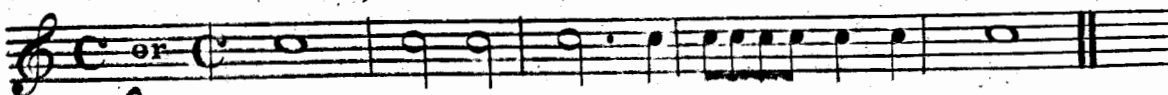
Let us farther illustrate this by the mark, called a **TIE**, made thus  which, when placed between two notes of the **SAME** pitch, binds the second to the first; so that only the first is struck, but the finger must be held down the full length of both. It is therefore indifferent whether we write thus  or  or  and  is the same in effect as 


### Time and its Divisions.

The **BAR**, made thus  divides a musical composition into **EQUAL** portions of time.

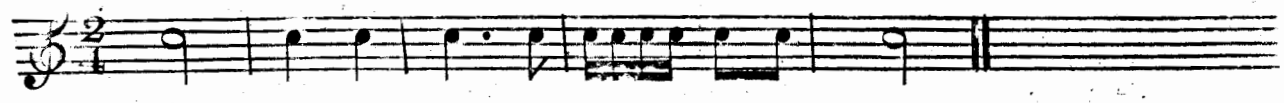
**TIME** is divided into two sorts; **COMMON** and **TRIPLE**; each of which is either **SIMPLE** or **COMPOUND**; and the character or sign, which denotes it, is placed at the beginning of every composition, after the clef.

**SIMPLE** common time, when marked thus  denotes; that each bar contains one semibreve, or its equivalent.

Example 

When marked thus  the bar contains one minim, or its equivalent.

Example



FOUR SORTS OF COMPOUND COMMON TIME EXPLAINED:

1<sup>st</sup> sort  containing 12 quavers in a bar, or their equivalent

2<sup>d</sup> sort  six quavers in a bar, or their equivalent.

3<sup>d</sup> sort  12 crotchets in a bar, &c:

4<sup>th</sup> sort  6 crotchets in a bar, &c

The two last sorts are very seldom used in modern music.

SIMPLE triple time explained.

 three minims in a bar, or their equivalent.

 three Crotchets in a bar, &c:

 three quavers in a bar, &c:

COMPOUND triple time explained.

 nine crotchets in a bar, &c:

 nine quavers in a bar, &c:

COMPOUND triple time is seldom used in modern music.

N.B. The contents of every bar, in common time; whether SIMPLE, OR COMPOUND, may be divided, (by beating or counting) into four, or into two equal parts: and in triple time; whether SIMPLE, OR COMPOUND, into three equal parts.

The figures, which mark the time, have a reference to the SEMIBREVE; the LOWER number, showing into how many parts the SEMIBREVE is divided; and the UPPER number, how many of such parts are taken to fill up a bar. for example  $\frac{2}{4}$  denotes, that the SEMIBREVE is divided into four parts, namely, four crotchets; and that two of them are taken for each bar: likewise  $\frac{3}{8}$  indicates, that the SEMIBREVE is divided into eight parts, namely, eight quavers; and that three of them are adopted to complet a bar.

The figure of 3 placed over three crotchets, quavers or semiquavers

thus  (which are called triplets) denotes,

that the three crotchets must be performed within the time of two common crotchets, or of one minim; the three quavers within the time of two common quavers, or of one crotchet; and the three semiquavers within the time of two common semiquavers, or of one quaver.

N.B. The easiest way is to consider them all as three to one, and to beat or count


Clementi's Introd:

the time accordingly; that is, to beat the first of every 3. (N.B. SCARLATTI, and others have written three demisemiquavers to a quaver; and three semiquavers to a crotchet in some of their pieces.) The figure of 6 over quavers or semiquavers, means that they are to be performed within the time of four of the same kind; which is a similar case to the preceding one. The figures 5, 7, 9, 10 &c: follow the same rule.


### Sharps, and Flats, &c.

The SHARP # placed before a note, raises it a semitone or half-tone.

Let us now observe a scale of semitones, called the CHROMATIC scale.

Ex:  The intervals of the contiguous notes are all semitones.

N.B. The LONG keys of the Piano-Forte, or Harpsichord, are commonly called the NATURAL keys, tho' they occasionally serve for SHARPS and FLATS; and the SHORT keys, are called SHARPS and FLATS, being only used for SHARP and FLAT notes.

Now if a SHARP be placed before C, thus:  the note is called C SHARP; and it is found on the instrument between C NATURAL, and D NATURAL; being one of the SHORT keys: D SHARP is the SHORT key between D, and E; but between E, and F, there is no SHORT key; nor is it wanted: for the INTERVAL between E and F, is but a semitone; and therefore when we want E, SHARP, we strike the key generally called F NATURAL. F SHARP will be found between F NATURAL, and G NATURAL: G SHARP between G and A NATURAL: A SHARP between A and B NATURAL: and B SHARP is under the same predicament as E, SHARP; we therefore strike C NATURAL for it.

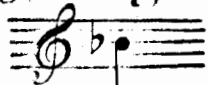
The FLAT b placed before a note, lowers it a semitone or half-tone: and if the note is a B, to which the FLAT is prefixed, it is then called B FLAT; and it is found between B NATURAL, and A NATURAL, being one of the SHORT keys.

General rule: every FLAT is found by going one semitone LOWER; that is, toward the left-hand: and every SHARP, contrariwise, by going one semitone HIGHER; that is, toward the right-hand.

The double SHARP X raises the note TWO semitones; and therefore, if it be F double SHARP, we strike G NATURAL; &c:


The double FLAT b or bb lowers the note TWO semitones; and therefore we go as much to the LEFT for a double FLAT, as we did to the RIGHT for a double SHARP.

The NATURAL ♮ takes away the effect of a SHARP, or a FLAT; whether single, or double. And ♯♯, or ♭♭, REINSTATES the single sharp, or flat.


The Pupil must by this time have observed, that  is struck by the

SAME key as  and  by the SAME key as  &c:

Now, the inconveniency of charging the memory with the VARIOUS uses of the SAME keys, is but small; when compared with the impracticableness of performing on an instrument, furnished with keys, PERFECTLY corresponding with every flat, and sharp, single or double, which composition may require: a method therefore, has been adopted in tuning, called TEMPERAMENT, which, by a small deviation from the truth of every interval, EXCEPT THE OCTAVE, renders the instrument capable of satisfying the ear in EVERY key.

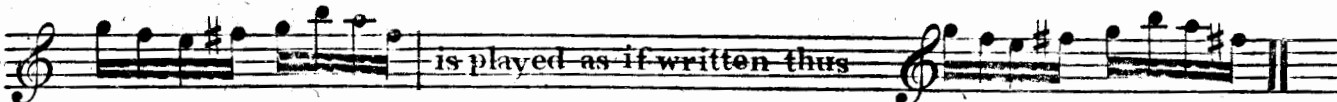
When a SHARP is placed close to the clef thus  it affects every F throughout the piece; except where the sharp is contradicted by the natural.

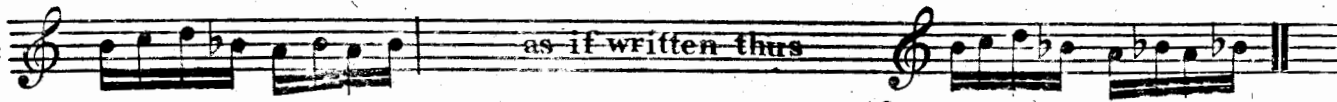
N.B. The same rule holds, when there are two or more sharps at the clef; every one affecting its corresponding note.

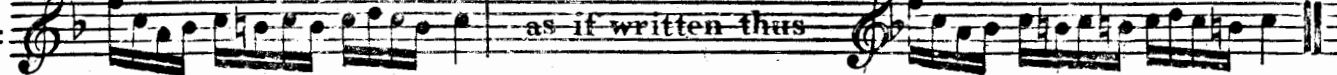
When a FLAT is placed by the clef  it affects every B throughout the piece; except where the flat is contradicted by the natural.

N.B. The same rule holds, when there are two or more flats at the clef; every one affecting its corresponding note.

When a sharp, flat, or natural is prefixed to a note, in the course of a piece, it affects all the following notes of the SAME NAME, contained in the SAME BAR: it is then called an ACCIDENTAL sharp, flat, or natural.

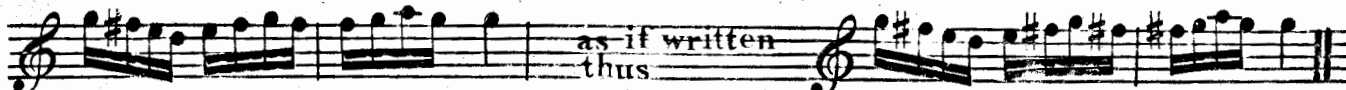
1<sup>st</sup> Ex: 

2<sup>d</sup> Ex: 

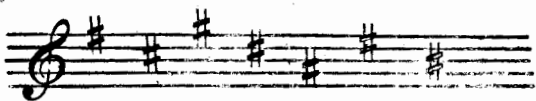
3<sup>d</sup> Ex: 

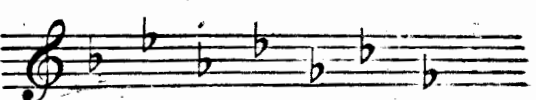
which abbreviations, are a modern improvement.

The foregoing RULE extends even to the first note of the subsequent bar, when the affected note is the last of one bar, and first of the next.

Ex: 




And the same with flats and naturals.


The order of SHARPS  descending by a 4<sup>th</sup> and ascending by a 5<sup>th</sup> at the clef.


The order of FLATS  ascending by a 4<sup>th</sup> and descending by a 5<sup>th</sup> at the clef.

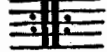



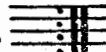

## Various other marks.

The pause  or  renders the NOTE longer AT PLEASURE; and in certain cases, the composer expects some EMBELLISHMENTS from the performer; but the pause on a rest  only lengthens, AT PLEASURE, the SILENCE.

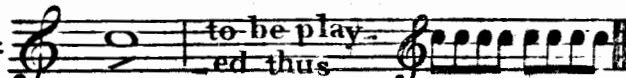
The SIGN OR REPEAT  is a reference to a passage, or strain, to which the performer is to return: the Italian words, AL SEGNO OR DAL SEGNO, denote such a return.

The double bar  marks the end of a strain; or the conclusion of a piece.

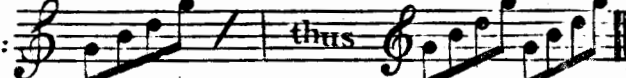
The DOTTED bars  or  denote the repeat of the foregoing, and following strain. N.B. The second part of a piece, if VERY LONG, is seldom repeated; notwithstanding the DOTS.

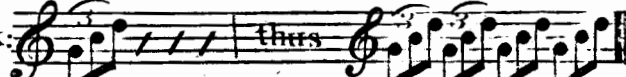
When the bars are marked thus  or  then the strain, only on the side of the DOTS is to be repeated.

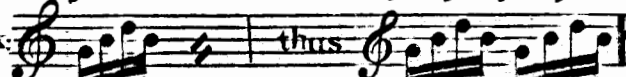
## Abbreviations.

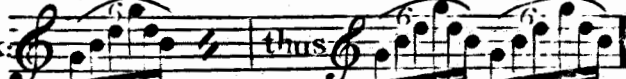
Ex: 

Ex: 

Ex: 

Ex: 


Ex: 

Ex: 

Ex: 

Ex: 

The ITALIAN word, Segue; means, it continues, or follows:


Ex: 


Tremando, or trembling:

Ex: 

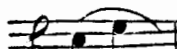
## Style, Graces, and marks of Expression, &c.

The best general rule, is to keep down the keys of the instrument, the FULL LENGTH of every note; for when the contrary is required, the notes are marked either thus:

 called in ITALIAN, STACCATO; denoting DISTINCTNESS, and SHORTNESS of sound; which is produced by lifting the finger up, as soon as it has struck

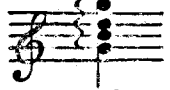
the key: or they are marked thus  which, when composers are EXACT in their writing, means LESS staccato than the preceding mark; the finger, therefore,




is kept down somewhat longer: or thus  which means STILL LESS staccato: the nice degrees of MORE and LESS, however, depend on the CHARACTER,

and PASSION of the piece; the STYLE of which must be WELL OBSERVED by the performer. The notes marked thus  called LEGATO in Italian,

must be played in a SMOOTH and CLOSE manner; which is done by keeping down the first key, 'till the next is struck; by which means, the strings VIBRATE SWEETLY into one another.

N.B. When the composer leaves the LEGATO, and STACCATO to the performer's taste; the best rule is, to adhere chiefly to the LEGATO; reserving the STACCATO to give SPIRIT occasionally to certain passages, and to set off the HIGHER BEAUTIES of the LEGATO.

This mark { prefixed to a chord  signifies, that the notes must be played SUCCESSIVELY, from the lowest; with more or less velocity, as the sentiment may require; keeping each note DOWN 'till the time of the chord be filled up.

Chords marked thus  are played as the preceding chords, with the addition of a note  WHERE the oblique line is put, as if written thus  but the additional note is not to be kept down.

Dolce or dol: means SWEET, with TASTE; now and then SWELLING some notes.

Piano or Pia: or P, SOFT.

Mezzo, or mez: or mezzo piano, or poco P, or poc:P, RATHER SOFT.

Pianissimo, or P<sup>mo</sup> or PP, VERY SOFT.


Fortissimo, or F<sup>mo</sup> or FF, VERY LOUD.

Forte, or For: or F, LOUD.

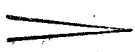

Mezzo F, or mez:F, RATHER LOUD.

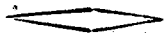
Forzando, or sforzando or fz or sf, to FORCE, or give emphasis to, ONE note.

Rinforzando, or rinf: to SWELL 2, 3, or 4 notes.

Crescendo, or cres: marked sometimes thus  means GRADUALLY LOUDER.

Decrescendo, or decres: GRADUALLY SOFTER; the same as the following; viz:

Diminuendo, or dim: thus  GRADUALLY SOFTER. N.B. this last mark  often denotes an EMPHASIS, where it is WIDEST, and then DIMINISHING.

This mark  means to SWELL and DIMINISH.

ARPEGGIO, or ARPEGGIATO, requires that the notes of a CHORD shall be played successively; which may be done in various ways.

Ex.  thus  or thus   
or thus  or  or 

OTTAVA, All'8<sup>va</sup>, 8<sup>va</sup> alta, set over a passage, means that the notes are to be played an octave higher: and LOCO, that the notes are to be played again as they are written.

The **APPOGGIATURA** is a **GRACE** prefixed to a note, which is always played **LEGATO**, and with more or less **EMPHASIS**; being derived from the **ITALIAN** verb **APPOGGIARE**, to lean upon; and it is written in a **SMALL** note. Its **LENGTH** is borrowed from the following **LARGE** note; and in **GENERAL**, it is half of its duration; **MORE OR LESS**, however, according to the **EXPRESSION** of the passage.

**APPOGGIATURAS, and other GRACES in small notes explained.**

to be play-  
ed thus

or played thus

or thus

thus

thus

thus with spirit

thus or thus as taste best directs in the passage.

Sometimes

played thus

Sometimes the little notes are added to give **EMPHASIS**:

Example

played thus

N.B. the finger or thumb must be taken off immediately from the **LOWER** notes.

Ex:

played thus

thus

but some-times

expressively thus:

thus

thus

thus

Ex: in double notes

**TURNS, SHAKES, and BEATS, explained.**

The Turn

played thus

It is sometimes writ-  
ten in small notes

thus

thus

thus

The plain note and turn

or thus

The dotted note turned

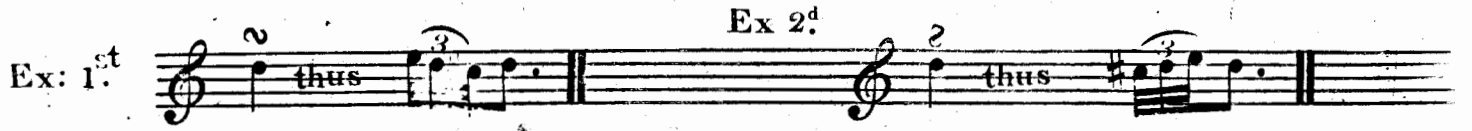
thus

Inverted turns


or thus

or thus

N.B. The **LOWEST** note of **EVERY** sort of turn is **MOSTLY** a semitone:

Ex: 1<sup>st</sup> 

Ex: in dou-   
ble notes.

Shake.   
played thus or mark it thus

Short shake   
beginning by the note itself.

Transient   
or passing shakes Sometimes ex-pressed in small notes.

Turned   
Shake. played thus and sometimes turned thus

Continued   
shake. Prepared shake

The shake **LEGATO** with the preceding note, explained:



N.B. The **GENERAL** mark for the shake is this *tr* and composers trust **CHIEFLY** to the taste and judgment of the performer, whether it shall be long, short, transient, or turned.

The **BEAT** 

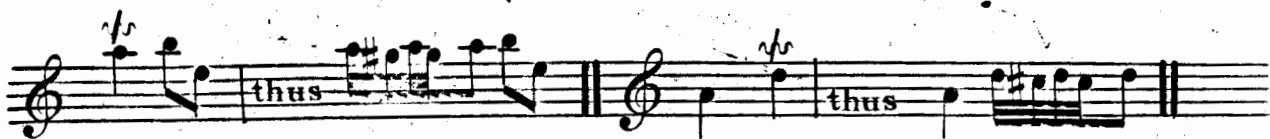
The **LENGTH** of the **BEAT** is determined, like that of the other graces, by the cir- cumstances of the passage.

N.B. When the note preceding the beat is an interval of a **SECOND**, let the beat a- dopt it, whether it be a semitone or a whole tone:

Ex: 

But when the beat, is on the **FIRST** note of a passage; or, when it follows a note, whose interval is **GREATER** than a **SECOND**, it should be made with a semitone; as the following examples will show.

Examples

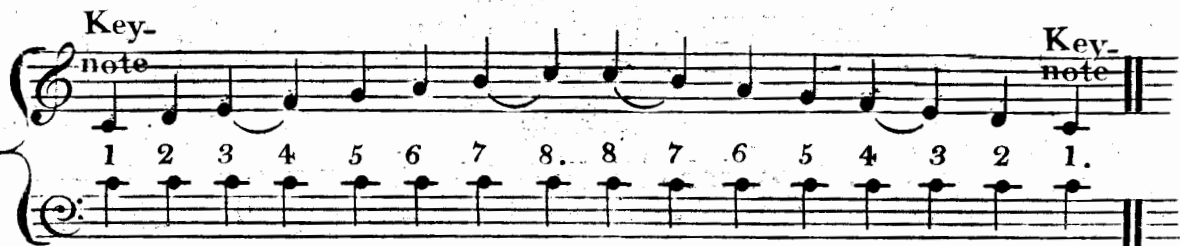


Lastly, let us remark, that the beat is seldom used in modern music.

**Major, and Minor Modes or Keys ; VULGARLY called Sharp and Flat Keys .**

The FUNDAMENTAL note, called the TONIC or KEY-NOTE, of a composition is either in the MAJOR, or MINOR mode. An exposition of the scale in each mode, will best explain their essential difference.

Ascending and descending scale in the key of C, MAJOR.



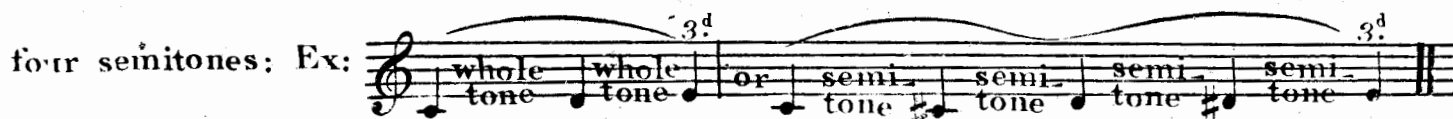
N.B. The intervals in THIS scale are in their SIMPLE state; but in the following, they are an octave higher, and are called COMPOUND intervals; still retaining their names of 2<sup>d</sup> 3<sup>d</sup> 4<sup>th</sup> &c: as in their SIMPLE state. The figure 1, stands for a note of the same pitch, called UNISON: this last remark is confined to the foregoing example.

Ascending and descending scale in the key of A, MINOR.



The first DIFFERENCE, which strikes the eye, is, that in the MAJOR-KEY, the semitone lies between the 3<sup>d</sup> and 4<sup>th</sup>, and between the 7<sup>th</sup> and 8<sup>th</sup> both ascending, and descending: whereas in the MINOR-KEY, it lies between the 2<sup>d</sup> and 3<sup>d</sup>, and between the 7<sup>th</sup> and 8<sup>th</sup> ascending; but in descending, between the 2<sup>d</sup> and 3<sup>d</sup> and between the 5<sup>th</sup> and 6<sup>th</sup>. Authors vary, however, in regard to the 6<sup>th</sup> and 7<sup>th</sup> of the MINOR mode.

The ESSENTIAL and IMMUTABLE difference, therefore, between the MAJOR and MINOR key, is the interval of the 3<sup>d</sup>, which differs by a SEMITONE; for if we analyse the 3<sup>d</sup> in the MAJOR-scale, it will be found to contain two whole tones; or



Whereas the 3<sup>d</sup> in the MINOR-scale, will be found to contain one whole tone with a semitone; or three semitones.



Now, the **LAST**, and if a chord, the **LOWEST** note of the bass, in every **REGULAR** composition, is the **KEY-NOTE**; let the contents then of the first **FULL** bar be examined, (treble and bass); where, if the 3<sup>d</sup> be major, the piece is said to be in such a key major.

Example of a conclusion:



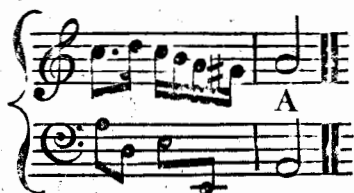
the **LAST** and **LOWEST** note of the bass is **F**.

Example of the beginning of the same piece:



the 3<sup>d</sup> of **F**, which is **A** in the first **FULL** bar, is **MAJOR**: therefore the piece is in **F MAJOR**.

Example of **A MINOR** ending.



Example of the beginning



here the 3<sup>d</sup> of **A** is **MINOR**, the piece is therefore in **A MINOR**.

**N.B.** Sometimes a composition in the **MINOR** mode may have a **MAJOR** ending; for which reason, it is safer to examine the beginning, in order to determine the **MODE**.

Let the Pupil remember, that the **NATURAL** major-key is **C**; and the **NATURAL** minor-key is **A**; which latter is called the **RELATIVE MINOR** to the former; and that every **MAJOR-KEY** has its **RELATIVE MINOR** in the same proportion, namely, one tone and semitone **UNDER**; as will be shown in the collection of scales.

### Explanation of Various Terms.

The **DEGREE** of velocity in every composition is ascertained by some **ITALIAN** word or words prefixed to it: as **ADAGIO**, **POCO ALLEGRO**, &c. We shall annex a list of the terms mostly in use; beginning by the **SLOWEST** degree, which is **ADAGIO**; and gradually proceeding to the **QUICKEST**, which is **PRESTISSIMO**.

1 ADAGIO	6 ANDANTINO	11 MAESTOSO	16 SPIRITOSO
2 GRAVE	7 ANDANTE	12 CON COMMODO	17 CON BRIO
3 LARGO	8 ALLEGRETTO	13 ALLEGRO	18 CON FUOCO
4 LENTO	9 MODERATO	14 VIVACE	19 PRESTO
5 LARGHETTO	10 TEMPO GIUSTO	15 CON SPIRITO	20 PRESTISSIMO

Various other terms are sometimes added to the preceding, in order to **MODIFY** or extend their meaning, as: **NON TROPPO ALLEGRO**, not too quick &c.

We shall subjoin some of the most common, with their explanation.

**MOLTO, DI MOLTO, or ASSAI**, very. **NON TROPPO**, not too much. **UN POCO**, a little. **QUASI**, almost. **PIÙ**, more. **MENO**, less. **PIÙ TOSTO**, rather. **SEMPRE**, always. **MA**, but. **CON**, with. **SENZA**, without. **MINUETTO A TEMPO DI BALLO**, dancing - minuet time.

To determine more particularly the style of performing, some of the following terms are also used: **MESTO, or FLEBILE**, in a melancholy style.

**CANTABILE**, in a singing and graceful manner. **AFFETTUOSO**, in an affecting and tender manner. **GRAZIOSO**, in a graceful and elegant manner.

**CON MOTO**, with a certain degree of vivacity. **BRILLANTE**, with brilliancy and spirit. **AGGITATO**, agitated; with passion and fire. **CON ESPRESSIONE, or CON ANIMA**, with expression; that is, with passionate feeling; where every note has its peculiar force and energy; and where even the severity of time may be relaxed for extraordinary effects. **SCHERZANDO**, in a playful and light manner.

**SOSTENUTO**, to sustain, or hold on, the notes their full length. **TENUTO**, or abbreviated thus, **TEN:** to hold a note its full length. **A TEMPO**, in strict time.

**AD LIBITUM**, at pleasure or discretion, with regard to time; introducing in certain cases an embellishment. **TEMPO PRIMO, or PRIMO TEMPO**, in the original time. **RALLENTANDO or RITARDANDO**, gradually slackening the time.

**SMORZANDO, MORENDO or PERDENDOSI**, extinguishing gradually the sound, 'till it be almost lost. **CALANDO, or MANCANDO**, diminishing by degrees the sound, or slackening almost imperceptibly the time; or both. **DA CAPO**, abbreviated thus: **D.C.**, to return to, and end with, the first strain. **VOLTI SUBITO or V.S.** turn over quickly. The **LATIN** word **BIS**, means **TWICE**; it is generally placed over a passage within a curve line, which denotes the extent of the repeat.

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### FINGERING.

To produce the **BEST EFFECT**, by the **EASIEST MEANS**, is the great basis of the art of fingering. The **EFFECT**, being of the highest importance, is **FIRST** consulted; the **WAY** to accomplish it is then devised; and **THAT MODE** of fingering is **PREFERRED** which gives the **BEST EFFECT**, tho' not always the **easiest** to the performer. But the combinations of notes being almost infinite, the art of fingering will best be taught by examples.

### PRELIMINARY DIRECTIONS.

The hand and arm should be held in an horizontal position; neither depressing nor raising the wrist: the seat should therefore be adjusted accordingly. The fingers and thumb should be placed over the keys, always ready to strike; bending





**E, maj.**  
**C#, min.**  
**B, maj.**  
**G#, min.**

The first system shows four guitar fretboard diagrams for the chords E major, C# minor, B major, and G# minor. Each diagram includes a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The diagrams are annotated with numbers (1-4) and plus signs (+) indicating fingerings and fret positions. The C# minor and G# minor diagrams also include alternative fingerings such as 'or 12+' and 'or 121'.

N.B. The  $\sharp\sharp$  means that the double sharp is taken away, and that the note is to be played with a single sharp. The single flat is reinstated in a similar manner, after the double flat, as we have before remarked.

**F#, maj.**  
**D#, min.**  
**Db, maj.**  
**Bb, min.**  
**Ab, maj.**  
**F, min.**  
**Eb, maj.**

The second system shows seven guitar fretboard diagrams for the chords F# major, D# minor, Db major, Bb minor, Ab major, F minor, and Eb major. Each diagram includes a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The diagrams are annotated with numbers (1-4) and plus signs (+) indicating fingerings and fret positions. The F# major and Eb major diagrams also include alternative fingerings such as 'or 121' and 'or 123 4'.

C, min.

B $\flat$ , maj.

G, min.

F, maj.

D, min.

N.B. All the preceding Scales should be extended, in practising, 2 or 3 octaves more, as likewise

the Scale of semi-tones for the right hand:

and for the left hand.

N.B. The semitones are to be fingered in the same way, ascending and descending.

### General Remarks on the foregoing Scales.

The right hand has the thumb on the KEY-NOTE or TONIC, and on the 4<sup>th</sup> of the KEY-NOTE, in the following MAJOR and MINOR keys: C, G, D, A, E, and B.

In all MAJOR keys with one or more flats, the thumb is put on C, and F.

The left hand has the thumb on the KEY-NOTE, and on the 5<sup>th</sup> of the KEY, in the following MAJOR and MINOR keys: F, C, G, D, A, and E.

In the MAJOR keys of B $\flat$ , E $\flat$ , A $\flat$ , and D $\flat$ , the thumb is put on the 3<sup>d</sup> and 7<sup>th</sup> of the key.



### Extensions and Contractions &c.



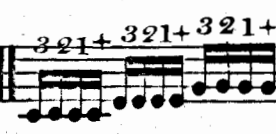

N.B. The 4+ means that after striking C with the 4<sup>th</sup> finger, the thumb is shifted on the key without striking it. In a similar manner the left hand thus:

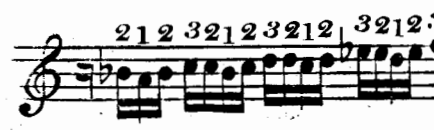


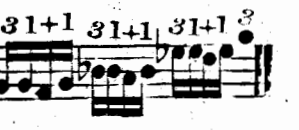
Which mode of fingering should be much practised in various ways, the LEGATO-STYLE requiring it very frequently.

Clementi's Introd.

The shakes should be practised with every finger, not excluding the thumb; and upon the short as well as long keys.

Examples of fingering for the right hand.  But when the notes repeat too quick for the same finger, it is then necessary to change. 




   


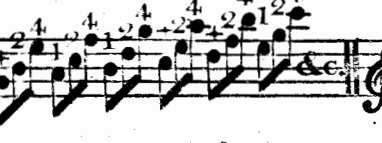
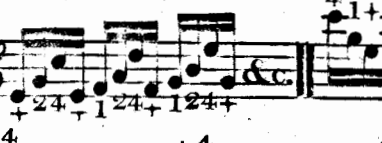

   

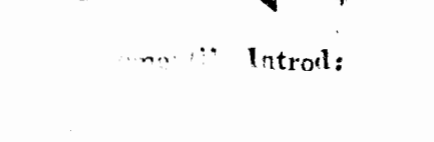


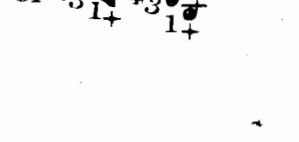
   

Intro:

&c: downward 9 or 10 bars longer, keeping down the thumb and every finger as long as possible; being one of the best exercises for opening the hand.

Left Hand

Most of the passages fingered for the right hand, may, by the ingenuity and industry of the pupil, become models for the left.  
Clementi Introd:

20 To preserve the order of keys, some of the difficult are intermixed with the easy Lessons: but the Pupil must practise the easiest first. Viz: N<sup>o</sup> 1, 2, 3, 7, 9, 12, 15, 17, 18, 19, 20, 21, 22, 23, 25, 26, 29, 30, 31 &c.

**PRELUDE**

in C. major

**LESSON I.**

Away with melancholy:  
by  
MOZART.

Moderato

**LESSON II.**

Aria.

**LESSON III.**

Air,  
in ATALANTA;  
by  
HANDEL.

N.B. The shakes at the end of the 1<sup>st</sup> and 2<sup>d</sup> part thus 21 21 21 + 1

Clementi's Introd: